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tive mind as the spectacle of the ballet-girl standing on one toe and whirling about, with her other leg extended at an angle of forty-five degrees, and pointing to the chandelier. We may be wrong, quite possibly we are, and quite presumptuous, too, in daring to criticise where we cannot appreciate; but, at least our plan of applying variations to literature is harmless, original, and we shall expect ere long to receive a sample volume from the press. We promise to be merciful with it.

OLE BULL TWENTY YEARS AGO.—The arrival of this distinguished artist in Chicago renders the following incident connected with his concert in St. Louis, twenty-two years ago, peculiarly interesting. At that period the only respectable public hall in St. Louis was owned by Mr. Vinton, the present proprietor of the St. Cloud Hotel, in this city. The luxury of gas was unknown thereabouts, and the old-fashioned and treacherous camphene lamps were depended upon for light. Well, at one of Ole Bull's concerts there, when the hall was crowded with the elite of the ancient French town, and the audience was enraptured with "The Last Rose of Summer," a sudden gust of wind from one of the open windows forced a strong current of air through one of the chimneys of a lamp directly over the performer's head, turning the entire blaze into a dense column of blackened smoke and cinders. The artist, with his gaze upturned, and his soul and thoughts centered in his violin, heeded not the cinders which began to fall upon his head and face, in his eyes, in fact all over him, but continued that graceful motion producing those inimitable strains of music which never fail to enchant the listener, until the piece was finished, when he took his handkerchief, wiped the perspiration from his face, and, oh, horror! what a change was there in the appearance of poor Ole! His face was as black as soot could make it. He looked at his handkerchief, his hands and his violin—all were black—and then at the audience, who had as yet made no demonstration. Holding up his violin, he said; "Oh, my poor violin, how sorry I am for you!"

A PARISIAN THEATRICAL ANECDOTE.—"One of the most curious sales which have recently taken place in Paris," says a correspondent of the *Boston Saturday Evening Gazette*, "were the 'properties' of a theatre. They consisted chiefly of the larder of the stage, which, by the way, is to some degree out of fashion. Our actors insist upon real dishes being served to them. It is said that Scribe was the first dramatic author who introduced real dishes on the stage. It was in his piece, 'Le Soldat Laboureur.' A harvest home was celebrated. The foremost among the dishes was cabbage soup. The manager was a little afraid the aristocratic spectators (who, being in the stage-boxes, could not escape the fumes of the soup,) would be offended by so plebeian an odor. Scribe insisted, and at last the manager gave a reluctant consent. The soup was so well made that its savor seemed very appetizing to the whole audience, and everybody who thought he might venture to do so knocked at the actors' door, and begged to be allowed to taste the soup which seemed so delicious. The fame of the soup spread to the remotest quarters of Paris. The box-openers began to sell dishes of it

between the acts, and at last people went to see the play merely to eat the soup. Frederick Lemaitre always insisted that the best claret wine should be served in all places where he played and in which the cloth was laid. And the story is told of a poor strolling player, who received a wretched salary, that he inserted in his engagement a provision whereby the manager undertook to give him at least five times a month a part in which he should be required to eat on the stage. Mme. Plessy is accused of being so fond of cakes served in plays wherein she had a part as not to leave a fair share to her comrades. In 'Le Fils de Giboyer' a party is given, and Mme. Plessy commonly emptied the dish when it was handed her. She is quite ready to confess gluttony is among her sins. Poor Provost, the excellent actor of the same theatre, the French Comedy, suffered for years before his death from diabetes. When 'Duc Job' was brought out, he went to Mons. Got, who was to play with him in the new piece, and said: 'My dear fellow, I am, as you know, far from well, and follow a very strict regimen. May I beg of you, as a favor, to allow me to serve on the breakfast table the infusion of herbs I am ordered to drink instead of the Sauterne mentioned in the play. The infusion is not disagreeable.' Got consented. It happened, ludicrously enough, Provost was required by his part to sip a glass of the infusion while Got was obliged to drink a bottle, for he became tipsy after the breakfast. This continued more than a hundred consecutive nights."

MILAN.—Rossini's *Guillaume Tell* has been performed at the Scala. It was not especially successful on the first night, but went very well at subsequent performances. M. Gounod's *Romeo e Giulietta*, also, has been brought out at the same theatre and well received. It was not too carefully got up, the chorus especially displaying great want of precision, due to an insufficient number of rehearsals. The *mise-en-scène*, however, was splendid. The following was the cast of the principal characters: Signora Reboux, Giulietta; Signora Bellini, the Page; Signor Tiberini, Romeo; Signor Collini, Capuleto; Signor Spalazzi, Mercutio; and Signor Rorconi, Tebaldo. On the principle, or in conformity, rather, with the natural law promulgated in the apothegm: "It never rains but it pours," no sooner is *Romeo e Giulietta* announced at the Scala than the same title appears in the bills of the Teatro Carcano. In the latter instance, however, the composer is not M. Gounod, but Signor F. Marchetti, a young musician, who now courts public favor with his second work, which went off extremely well. Signor Marchetti was called on several times, both with the singers and alone, to receive the plaudits of the audience. The libretto written by Signor M. Marcello for Signor Marchetti is generally considered much superior to that which M.M. Barbieri and Carré have furnished M. Gounod.

BRUNSWICK.—At the 4th Subscription Concert one of the great attractions was the performance of Mozart's C minor Piano-Concerto by Herr Ferdinand Hiller, whose own "Sinfonische Fantasie" was included in the programme.

DRESDEN.—Gluck's *Armida*, with Mme. Bürde-Ney in the part of the heroine, has been revived.

LEIPZIG.—At our last Gewandhaus Concert Mme. Bürde-Ney, once well known in London, gave us once more the dull example of a celebrity insisting on singing in public until she meets with some disagreeable demonstration on the part of the public. Happily Herr Taussig, one of the most eminent pianists of the day compensated us on the occasion with his wonderful playing. The Symphony No. 3, of Rietz and the overture to "Genoveva" of Schumann were the two instrumental pieces of the programme on the occasion, which were capably performed by the celebrated orchestra under Reinecke's direction.

CASSEL.—At our last Philharmonic Concert we had as soloists Professor Marchesi from Cologne, and the Concertmeister Jakobsohn from Bremen. Both artists were highly successful, the first being obliged to sing *dacapo* the aria from the *Barbieri*, and the second one being encored in the *Elegie* of Ernst.

LEIPZIG.—There has been great activity in musical circles lately. Mme. Schumann and Herr Stockhausen have given a *Soirée*; Mdle. Skiwa has given a Musical Evening's Entertainment; and Herr Nabich, a virtuoso on the trombone, has given a concert. In addition to the above there was the 8th Gewandhaus Concert.

MÜNICH.—Rumor says that, after Herr R. Wagner's *Meistersinger*, Weber's *Euryanthe* is to be produced, under the direction of Dr. Hans von Bülow, and the opera, *Der Cid*, by Herr Peter Cornelius, a pupil of the Abbé Liszt.

Berlioz has made a success at St. Petersburg; he is feted, banqueted, applauded to the echo, and called out three times after the performance of his overture of the Roman Carnival. He is entertained in a princely manner at the Palace Michel, by the Grand Duchess Helene.

SCHWERIN.—The King of Prussia has bestowed the Order of the Crown on Herr Schmidt, *Capellmeister* here.

MAGDEBURG.—Herr Bilse and his Orchestra were greatly applauded. As a mark of respect and admiration, the bands of the 27th and 66th regiments, stationed here, gave Herr Bilse a serenade after his first concert.

Mr. Mapleson informed his company, great and small, that he should keep his engagements with them, and that they would be carried out at Drury Lane. So that next summer M'le Nilsson, as well as M'le Patti, will be in London.

PRAGUE.—The programme of the sacred concert given by the Bohemian Artists' Club, included: "Adoramus," Palestrina; "Impropria," Vittoria; "Seligkeiten," Liszt; Bohemian Songs of the 15th century, etc.

NAPLES.—*La Contessa d'Amalfi* will be performed during the approaching carnival season at the San Carlo. It will also be produced at Savona, Alessandria, Vicenza, Verona, Rimini, and elsewhere.

NICE.—The Imperial Theatre opened with *Saffo*, which was very warmly applauded. The principal characters were sustained by the Signore Demi and Ferardi, Signori Oliva-Pavani and Buti.

MOSCOW.—Kaschperoff's new opera, *The Storm*, has been produced, but did not come up to the expectations formed of it.